

The ART of
RHETORICK,
AS TO
Pronunciation;

EXPLAIN'D:

And familiarly adapted to the
Capacities of *School-Boys*, by
Way of *Question and Answer*;
in ENGLISH.

[*Blana*]

Aliud est loqui;
Aliud eloqui.

L O N D O N:

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THE
DEDICATION.

To the HONOUR'D
WILLIAM HAMMOND, *Esq;*

S I R,

TH O' I am not wholly
a Stranger to the com-
mon Practice of Dedi-
cators, and Expectation of Rea-
ders on these Occasions, yet,
lest I should offend your *Mo-*
desty by *Verbal Idolatry*, *Flatte-*
ry or *Fantastical Flourishes*, I'll
rest contented with the Honour

The DEDICATION.

I do my self in this Epistle,
without attempting an Additi-
on or Explanation of your
Virtues.

The *Extraordinary Favours* I
have receiv'd at your Hands,
your *Zeal* for the *Protestant Re-*
ligion, your *Love to Learning*,
and your *Esteem* for *Learned*
Persons, encourage me to grace
the Frontis-piece of the subse-
quent Sheets with your *Honour'd*
Name; which will be a suffi-
cient Protection to this small
Tract: For when I tell them
You think it not unworthy your
Favour, they will judge mode-
rately of it; at least, not be to
too forward in censuring any
thing countenanc'd and patroniz'd
by so good a Judge. I

The DEDICATION.

I know *You*, Sir, to be a Man of Honour, Judgment and Integrity, in which Attributes, in my Opinion, all others are comprehended : And since I despair of ever being able to answer the Obligation of your *Friendship*, I will content my self with the Felicity I have to be known to *You*, and make it my humble Address to *You*, favourably to accept this *Treatise* (the Fruits of some sequester'd Hours from Scholastick Exercises) as a Pledge of Gratitude, from,

Worthy SIR,
Your most Obedient
Humble Servant,

Old Bosvil-Court
near Lincoln's-
Inn, June, 1708.

C. BLAND.

THE
PREFACE
TO THE
READER.

WE live in a Critical Age, and it is impossible to avoid the Censures of an ill-natur'd World. Cynicks, if they can find no other Fault, will frequently exclaim against an Author for not producing something that is absolutely new and unborrow'd. Old MOMUS never wants Votaries, nor do they want Cavils; I do not question but I shall have whole Volleys of Rhetoricians, as ARISTOTLE, FARNABY, CORNIFICIUS, QUINTILIAN, and all the Train of those, who have either wrote, or given the least Hint to this Subject, levell'd as an Objection against me for presuming to publish a thing which has appear'd in the Dress of so many Languages; But I wish these Gentlemen

The PREFACE.

Men would give me leave to apologize for myself, and not run out beyond the Bounds of Reason and good Manners before they suffer me to put in a Word for my own Vindication, and I shall be very brief, in what I have to say.

ARISTOTLE has been pleased to prescribe no Precepts of the External Graces of Speech, upon an Opinion that it is a Gift of Nature, and cannot well be reduc'd to Art or Rule.

FARNABY has laid down no peculiar Laws for it, but calls it the very Life and Soul of Speech, and earnestly recommends it to us for an extraordinary Qualification, and a necessary Accomplishment.

CORNIFICIUS handles it more at large, but what he advances upon it comes far short of its Perfection, besides, his Action is quite out of Countenance and Vogue of the present Age.

QUINTILIAN, I must own, for Nicety of Method and Pregnancy of Wit, in my Opinion, has out done them all: But his Instructions are only for the Barr, and Rules of Action are still wanting for the Pulpit.

I propose here to give those that have Occasion to speak in Publick Places, or are desirous of the Air, Gallantry and Grace of a good Pronunciation and Gesture, such Rules of Action and Rhetorick, as, I hope, may qualifie them either for the Pulpit, Court, or Barr; for
the

THE PREFACE.

the Divine, Courtier and Lawyer are the Men of this World that have most Occasion to speak well in Publick.

Many Indifferent Orators well instructed in this Art, both in the Pulpit, and at the Barr, are very much applauded, cry'd-up and esteem'd great Orators, upon the bare Credit of their fine Delivery and graceful Motion.

'Twas by this Study, and the Practice of such Rules as these, that DEMOSTHENES and CICERO attain'd to so prodigious a Faculty of Persuasion, and obtain'd the Reputation and Character of being the best Orators that Rome and Greece could ever produce.

I can't deny but I have been extremely oblig'd to an Essay upon the Action of an Orator; as to his Pronunciation and Gesture, for the Substance of this Treatise, which, by way of Question and Answer, I have plausibly adapted to Modern Practice, and the Genius of the Present Age; I have endeavour'd plainly to demonstrate how the Voice should be varied according to the Figures of Rhetorick; according to the Subjects, Passions and different Parts of a Discourse; the Pronunciation of Periods, (i. e.) how to pronounce Words and Sentences to a full Point; and I have laid down several particular Rules for Gesture.

FAREWELL.

The ART of
RHETORICK;
AS TO
Pronunciation :
In ENGLISH.

Q **W**HAT is Pronunciation?

A. 'Tis the *External Grace*,
or Ornament of Speech.

Q. Why is it called External?

A. To distinguish it from *Elocution*,
which is the *Internal Ornament* of Speech.

Q. How many are the Branches of Exter-
nal Ornament?

A. Two; *Voice* and *Gestures*.

Q. What are we to observe in Voice.

A. As *Figures* are the *Beauties* of Speech,
that render it most agreeable both for *Va-*
riety and *Good Grace*; each of them carry-
ing along with it a particular *Air*, *Orna-*
ment and *Novelty*: So they are to be spoken

B

with

with a suitable *Air* and different *Tone* from the rest of the *Discourse*.

Q. How shall we put this in Practice?

A. By a Specimen of these following, viz. an Exclamation, a Prosopopæia, an Apostrophe, a Dialogism, an Epimone, a Parrhesia, a Climax, an Apostrophe, a Subjection, an Antithesis, Anadiplosis, Anaphora, Epizeuxis, you may learn the right Variation of the Voice, through all Figures.

Q. How is the Voice to be varied in an Exclamation?

A. The very Name of this Figure shews it must be pronounc'd with a louder Voice, and a more passionate Accent than any other, otherwise nothing could be so flat and ridiculous; as, Oh, the incredible Wickedness and Debauchery of the Town!

*Behold! The Apes while we lingering stay,
While we neglect to carry them away,
Have reach'd the Altar, and have fix'd the Wood,
That lies upon't; Heaven send it be for Good!
Something I know not what's the Matter: Hark!
I hear our Lightfoot in the Entry bark:
Shall I believe, or is it only Dream,
Which Lovers Fancies are too apt to frame?*

Cease

Rhetorick.

3

Cease now ye Magick Charms, behold
him come !

Cease needless Charms, my *Daphnis* is at
Home !

Q. How must we speak in a Prosopopœia?

A. Nature herself shews us; First, that the Orator ought to change his Voice, to the end it may appear as if it were not, He that spoke, but some other Person brought in by the By: And Secondly, that He must vary it according to the Diversity, Character and Business of the Persons he introduces and feigns to speak in this Disguise; as, Young-men, could your Ancestors, if they were alive, see you abusing your selves, mispending your Time, and consuming your Estates, without blaming your Extravagancies.

Are we forgotten then so soon? Can He Look on his Crown, and not remember Me That gave it? Can he think we did not hear (Fond Man!) His Threats? And have we made the Ear

To be accounted deaf? No, Saul, We heard; And it will cost thee dear, the Ills thou'st fear'd, Practis'd, or thought on, I'll all double send; Have We not spoke it, and dare Man contend?

Q. How must we vary our Voice in an Apostrophe?

A. You ought to have a particular Regard both to the *Circumstance* of the *Person* to whom you address your *Speech*, and to the *Design* you have of making use on't; so that you may adjust the *Tone* of your *Voice* to the *Turn* of your *Discourse*, and the *Necessity* of the *Figure*; and *First*, in an *Apostrophe* to *God*, you must raise your *Voice* to a proportionable *Height*, as you would do if you had a *Mind* to be heard afar-off; and reach the utmost *Ear* of your *Audience*: for when you speak to the great *Deity*, that sits upon his *Throne* in *Heaven* above, you ought to do it in a *higher Strain*, and a *Loftier Tone* of the *Voice*, than if you were speaking only to *Men* here on *Earth*, that are even as low as your self; as, *Thou, O Lord, art a Shield for me; my Glory, and the Lifter up of my Head.*

*Guide us, O Saviour! Guide thy Church below,
Both Way and Star, Compass and Pilate Thou:
Do thou this frail and tottering Vessel steer,
Through Life's tempestuous Ocean here,
Through all the tossing Waves of Fear,
And dangerous Rocks of black Despair.*

Secondly,

Secondly, when you speak to inanimate Things, you must raise your Voice above an ordinary Pitch, or a common Tone, as you would to a People that are very thick of Hearing; as, I call the Fields, Walls and Trees to witness, which will rise up in Judgment against you.

*Hail Reverend Tripos, Guardian of the Law;
Sacred to Justice, Treason's greatest Awe:
Do thou decide the Nation's weighty Cause,
And judge between the Judges and the Laws.*

Q. How must we change our Voice in Dialogism?

A. In a Dialogism or Conference, where two or more Persons are brought in as it were discoursing together; one of them moving the Question, and others Answering. You must change your Voice by turns, as if divers Persons were really talking together; and particularly, observe to pronounce the Answer with a different Tone from the last Sentence of the fore-going Question and Objection; as P. How long were the Apostles in Prayer before the Holy Ghost came down upon them? D. Ten Days. P. When came the Holy Ghost upon them? D. On Whitsunday, or the Feast of Pentecost.

The Art of

Men. *Are these (Dametas) Melibæus's Sheep?*

Dam. *No: Egon's, Egon gave them me to keep.*

Again:

Mar. *How wilt thou buy a Gown? Hire a dark Cell?*

Pay for thy Bath? A Thais keep, canst tell?

Garg. *To make a little serve, great Heed I'll give,*

Mar. *Scarce, as things stand, 'tis worth the Care to live.*

Q. How must we speak an Epimone?

A. In an Epimone or Insistence, whereby the Orator presses his Adversary to a Pitch, and dwells upon it; insisting still upon the same Argument, and exprelling it home to him several Ways over and over, 'till he seems asham'd of it, and confounded at the Repetition: Here the Orator must use a brisk, pressing and insulting Voice, where he lays the main Stress of his Speech, and clinches it upon the Hearers; as, Ought Loyalty to be expell'd, thrust out, exil'd and cast away, by the Subjects and Nobility of ENGLAND?

*Fear, I will grant, may strike a rising Awè,
Before the Soul the Realms of Sulphur draw,
And Shock her into Thought; but then 'tis Air,
'Tis Fume, 'tis Vapour, when it ceases there.*

Q. How

Q. How must we pronounce a Parrhesia?

A. Upon a Parrhesia, or the bold Figure of taking the Liberty to say every Thing we have a Mind to say, let the Danger be what it will, where there's any Confidence in the Cause, or any Fear of losing the Point, our Voice must be full and loud; as, I will not fear, though the Earth be removed: And though the Mountains be carry'd into the midst of the Sea, though the Waters thereof roar and be troubled, &c.

*Away, with Women, weep, and leave Me here
Fix'd, like a Man to die, without a Tear
Or save, or stay us both this present Hour,
'Tis all that Fate has left within thy Pow'r.*

Q. How must we vary our Voice in a Climax?

A. Upon a Climax or Gradation, where the Discourse climbs up by several Clauses in a Sentence, to a full Period; 'tis manifest that the Voice must be rais'd accordingly by the same Degrees of Elevation to answer every Step of the Figure, till it is at the utmost Height of it; as, Your Words are full of Cunning, your Cunning of Promises, your Promises of Wind.

*Should that bold pop'lar Madman, whose Design
Is to revenge his own Disgrace by mine,
Should my ungrateful Son oppose th' Intent,
Should mine own Heart grow scrup'lous and
relent,*

*Curse me just Heaven (by which this Truth I
Swear)*

If I that Seer, my Son, or Self do spare.

again :

*For ever, Gilboa, be curst, thy hated Name,
Th' eternal Monument of our Disgrace and Shame,
For ever curst be that unhappy Scene,
Where Slaughter, Blood and Death did lately
reign.*

Q. How must we vary in an Apopsiopeisis?

*A. Upon an Apopsiopeisis or Holding one's
Peace, and concealing what might be said
farther in the Matter, the Orator must lower
his Voice a Tone or two, and pronounce
the fore-going Words that introduce it,
with the highest Accent, as, How doth the
Child Ascanius, whom timely Troy to the
breaking off by an Interruption of Sorrow.*

*How much an Ass am I that us'd to bleed,
And take a Purge each Spring to clear my Head?
None otherwise would be so good as I,
At lofty Strains and Rants of----*

Q. How

Q. How must we pronounce a Subjection?

A. In a Subjection where several Questions are put, and Answer made to every one of them; the Orator must vary his Voice, and give the Interrogation one Tone, and the Response another; either pronouncing the Demand higher and the Answer lower, or on the contrary; as, Where was your Brother Yesterday, I pray? Was he in Town? Nay, he was a great way off from that Place. Was he at Kensington? He was yet farther off: He was at Hammer-smith, which was not in the least suspected.

Scarce has soft Sleep in Silence clos'd his Eyes,
Up! (Strait says Avarice) 'tis time to rise.
Not yet: One Minute longer. Up! (she cries.)
Th'Exchange and Shops are hardly open yet.
No Matter: Rise! But after all, for what?
D'ye ask? Cut the Line, double the Cape;
Traverse from end to end the spacious Deep:
Search both the Indies, Bantam and Japan:
Fetch Sugars from Barbadoes, Wines from Spain.
What need all this? I've Wealth enough
in Store,

I thank the Fates, nor care for adding more.
You cannot have too much, this Point to gain,
You must no Crime, no Perjury refrain.

Again :

Of all the Creatures in the World that be,
Beast, Fish or Fowl, that go, or swim, or fly
Throughout the Globe, from London to Japan,
The arrant'st Fool in my Opinion's Man.
What? (Strait I'm taken up) an Ant, a Fly,
A Tiny Mite, which we can hardly see
Without a Perspective, a silly Ass,
Or freakish Ape, dare you affirm that these
Have greater Sense than Man? Ay questionless.

Again :

Shall I turn Husband, and my Station choose
Amongst the Reverend Martyrs of the Noose?
No, there are Fools enough besides in Town,
To furnish Work for Satyr and Lampoon.

Q. How must we speak an Antithesis?

A. In an Antithesis we must distinguish
upon both the Contraries, and pronounce
the first of them with a different Tone from
the latter; this with a louder Accent than
that, to shew the Opposition between the
One and the Other, and adjust the Voice to
the Contrariety, as, Here Piety, Purity of
Manners, Constancy, Valour, and all kind of
Virtues are in a Confederacy; and commending
with Impiety, Impurity, Fool-Hardiness, Cow-
ardice, and all Kind of Vices got a head to-
gether upon the Rendezvous.

Cinna,

*Cinna, th' art ever whisp'ring in the Ear,
And whisp'ring that which all the World may
hear.*

*Thou laugh'st i'th' Ear, weep'st, quarrel'st,
do'st dispute,*

*Thou sigh'st i'th' Ear, do'st hollow and art
mute.*

Q. How must we speak an Anadiplosis?

*A. Upon an Anadiplosis, the Orator must
give the same Word repeated a different
Sound, and pronounce it the second time
over far louder and stronger than at the first;
as, Blood requires Blood. With Death, Death
must be recompens'd. Prize Virtue, Virtue
is a Jewel.*

*Nothing that own's the Muses could suspend
Your Aid to Gallus, Gallus is your Friend.*

*Q. How must we change the Voice in an
Anaphora?*

*A. In an Anaphora, where one and the
same Word is repeated over and over in the
Beginning, either of several Sentences one
after another, or of several Clauses of the
same Sentence; we must pronounce the
Word repeated, always with the same Accent
and Sound; but in a different Manner from
the Pronunciation of all the other Parts of the
Period,*

Period, to give the Figure its due Emphasis and Distinction in the Discourse, upon the Repetition of the same Words; as, You are the Glory of the Age, you are the Loadstone of Peoples Hearts, you are the Princess of Felicity, (by way of Panegyrick upon the QUEEN.) A Witness is Italy, a Witness is Flanders, a Witness is France, a Witness is Spain of your Valour and Power.

*Begin and to the Stars thy Daphnis bear:
Daphnis lov'd us, Daphnis to th' Stars we'll rear,*

Q. How must we pronounce an Epizeuxis?

A. In an Epizeuxis, when the same Word is reiterated several Times one after another at the End of Sentences, We must humour the Emphatical Redoubling of the Word, with the same Accent of our Voice; as, Fears upon Fears lay hold upon Me. Awake, awake, put on Strength. It is not, believe Me, it is not Prudence to trust a Knave. Thou, Thou, Anthony, gavest cause of Civil War to Cæsar, willing to turn all upside down.

*Sleep, Sleep again, my Lyre,
For thou canst never tell my humble Tale,
In Sounds that will prevail,
Nor gentle Thoughts in her inspire;*

All

*All thy vain Mirth lay by,
Bid thy Things silent lye,
Sleep, Sleep again my Lyre, and let thy
Master dye. Again:*

Hail Old Patrician Trees, so great and good!

Hail ye Plebeian Underwood!

*Where the Poetick Birds rejoyce,
And for their quiet Nests and plenteous Food,
Pay with their grateful Voice.*

Hail the poor Muses richest Mannor-Seat!

*Ye Country Houses and Retreat,
Which all the happy Gods so love, (great
That for you ought they quit their bright and
Metropolis above.*

*Here Nature does for me erect,
Nature the wisest Architect, &c.*

*Q. Have we nothing farther observable in
Voice?*

*A. Yes, that the Voice in general have
its true Medium, because both the Extreams
of it are vicious and disagreeable; for as the
Body has three Dimensions, its Length,
Breadth and Thickness; so the Voice has
three principal Differences of Highness or
Lowness, of Vehemence or Softness, and of
Swiftnes or Slowness. The Orator's Business
is therefore to keep up a just Measure in all
these Distinctions, and to observe a decent
Variety, throughout the whole Speech.*

And

And *First*, In regard to the *Height* of it, we must have a care of raising it always to the *highest Note* it can reach, on the one hand, or of debasing it perpetually to the *lowest* on the other; for to strain it up always to such an extraordinary *Height*, would not be to *preach* or to *plead*, but to *make a Noise* and a *Bawling*; and over and above the Indecency and Ungentileness of *Clamour* and *Noise*; it very much offends the *Throat* of the *Speaker* to a *Hoarseness*, and the *Ears* of the *Hearer* to an *Aversion*. To sink the *Voice* likewise, on the contrary, into the *lowest Base*, and keep it perpetually in the *same Tone*, would be to *mutter* rather than to *speak*.

Secondly, For the *Vehemence* of the *Voice* in the next place, a Man must not force it upon every turn to the *last Extremity*; for he would not be able to hold it long up to this *Violence* till it would fail him all on the sudden, like the *Strings* of a *Musical Instrument*, that break when they are wound up a *Pin* too high; on the other hand, an *Orator* ought not to be too *Remiss*, neither in his *Action*, nor too *Mild-spoken*; for such a soft Resolution of the *Voice* argues an *Infirmity*, and too much *Mildness* destroys the *Energy* and *Force* of the *Speech*; because

a cool *dispassionate Discourse* raises no Body's *Affections* a Pitch above common *Story*, and ordinary *Tattle*.

Thirdly, As to the *Swiftness* and *Volubility* of the *Orator's Voice*, he ought to moderate it in such a manner as to avoid all *Precipitation*; for 'tis as *ungentile* for a *Gentleman* to transport himself into such a rant of *Jabbering* in his *Discourse*, as to run himself out of *Breath* about the *Streets*; and this *Vice* is not only *unbecoming*, but also *prejudicial* to the *Lungs*, frequently casting Men into *Consumptions*, which cost them their *Lives*; But then to drawl out ones Words till People are quite out of *Patience*, is as egregiously absurd on the other hand, and fitter to make an *Auditory* sleep, than quicken them to *Attention*. I shall advise you therefore in one Word more to pronounce all your *Syllables*, especially the *last*, clear and distinct, and to avoid the following *Vices* in speaking.

Q. How many are the *Vices* of Speaking.

A. Five, an *Iotacism*, *Lambdacism*, *Ischnote*, *Traulasm*, and a *Plateasm*.

Q. What is an *Iotacism*?

A. An *Iotacism* is when the Letter *I* is pronounced too wide; as the *North-Country* People use to speak; as, *Foal* for *Foal*.

Q. What

Q. *What is a Lambdacism*

A. A *Lambdacism* is when we pronounce the Letter *L* with too great a stress, as if it was double; as *Elloquence* for *Eloquence*.

Q. *What is an Ischnote?*

A. 'Tis a finical way of speaking, or a conceited Knack of the Ladies; as *Mam* for *Madam*. Dryden.

Q. *What is a Traulasm?*

A. 'Tis a *Stammering* or *Repetition* of the same Word or Syllable, which Boys are much addicted to, when they say their Lessons imperfectly; as, *Papapaper* for *Paper*, *Boboboy* for *Boy*.

Q. *What is a Plateasm?*

A. A *Plateasm* is when we rather bellow than speak, a churlish sort of grumbling; as, *Doutch-men* for *Dutch-men*.

Q. *What are we to vary our Voice no way, but according to the Figures of Rhetorick, and what you have already told us?*

A. Yes, according to the *Subjects*, *Passions* and *different Parts* of a *Discourse*.

Q. *How must the Speech be varied according to the Subject?*

A. 'Tis the *Orator's* Business to vary his Voice the best he can, to make his Speech the more acceptable and agreeable to the *Hearers*; nor sufficient neither to practice
it

it in *general* only: But he must have *particular Rules* also for all the *Changes* and *Variations* of the *Voice* that are necessary to set off his *Discourse* with a *taking Air* of *Elocution* according to the *Quality* of the *Subject* he treats of, the *Nature* of the *Passions* he would shew in *himself* or raise in *others*; the several *Parts* of his *Discourse*, and the *Variety* of his *Words* and his *Phrase*.

Q. *How many are the Subjects of Discourse which the Orator may chance to fall upon?*

A. They are boundless; as, *Things natural*, the *good and evil Actions of Men*; The *happy or unhappy Events of Life*: And those *Things* being of a *very different Nature*, ought to be spoken with a *quite different Accent* and *Air*; as,

First, If the *Orator* have *Occasion* to speak of *Natural Things*, with an *Intention* only to make his *Hearers* understand him, and no more, there's no need of any great *Heat* or *Motion* upon the *Matter*; but a *clean* and *distinct Voice* will do it, because his *Business* here is not to move the *Will* and *Affections*, so much as to inform the *Understanding*. But if he design to make them admire the *Wonders* of his *Bounty*, of his *Wisdom*, and of his *Power* that created them.

them; he must then do it with a *grave Voice* and *Tone of Admiration*.

Secondly, If his *Discourse* fall upon the *Actions of Men*; either *just* and *honest*, that he would have his *Auditors* value as much as he esteems them himself, by way of *Panegyrick* and *Commendation*, or *unjust* and *infamous*, that he has a *Mind* to make them abhor, as much as he abhors himself, by way of *Invective* or *Philippick*: He must then adjust his *Voice* to the *Quality* of the One and the Other; exprelling the *just* and *honest* with a *full, noble* and *lofty Accent*, with a *Tone of Satisfaction*, *Honour* and *Esteem*; but pronouncing upon the *unjust* and *infamous* with a *strong, violent* and *passionate Voice*, as well as with a *Tone of Anger*, *Disgrace* and *Detestation*.

Thirdly, If it be upon the *Events of Humane Life*, some are *fortunate* and others *unfortunate*; The *Orator* must then vary his *Voice* according to this *Difference*; speaking of the *Fortunate*, as in *Congratulatories*, with a *brisk* and *chearful Air*, and of the *unfortunate*, with *sad* and *mournful Accents*.

Fourthly, As *Natural Things* are not all alike; but some more considerable than others, for their *Grandeur*, their *Beauty*, and their *Lustre*; as the *Heavens* are far
more

more noble than the *Earth*, and the *Sun*, and *Stars* far more illustrious than *Herbs* and *Insects*; they are not to be *spoken* with the same *Voice*, nor set forth with an equal *Gallantry*, *State* and *Magnificence* of *Pronunciation*.

Fifthly, Because the *Actions* and *Events* of *Human Life*, good and bad, happy and unhappy; are not all of the same *Size* and *Import*; and because a *great Crime* or an *extraordinary Cruelty* is of worse *Consequence* than a common *venial Peccadillo*: They require a quite *different Elocution* according to the *Diversity* of the *Subject*; some of them a far more *vehement Accent* and *passionate Pronunciation* than others.

Q. How must the Voice be varied according to the Passions?

A. First, If your *Speech* proceeds from a violent *Passion*, it should produce an *urgent Pronunciation*; if it comes from a *peaceable* and *gentle Thought*, the *Pronunciation* again is as *peaceable*, *gentle* and *calm*.

Secondly, *Love* may be best shewn by a *gay*, *soft* and *charming Voice*. *Hatred*, on the contrary, by a *sharp*, *sullen* and *severe One*.

Thirdly, *Joy* is discovered well with a *full*, *flowing* and *brisk Voice*; *Grief* on the

other side, with a *dull, languishing and sad Moan*; not without breaking off abruptly sometimes with a *Sob*; and fetching up a *Sigh* or a *Groan* from the Heart.

Fourthly, *Fear* will be demonstrated best by a *trembling and stammering Voice*, somewhat inclining to *Uncertainty and Apprehension*. *Confidence*, on the contrary, will be easily discover'd by a *loud and a strong Voice*, always keeping up to a *decent Boldness* and a *daring Constancy*.

Fifthly, *Anger* is best understood by the *Auditors*, by a *sharp, impetuous and violent Voice*; by the *Orator's* taking his *Breath* frequently, and speaking short upon the *Passion*.

Sixthly, If the *Orator* be mov'd with a *Compassion* which he would influence upon others, he must express himself with a very *soft, submissive and pitiful Voice*.

Seventhly, If the *Orator* would give his *Audience* a *Character* of some *brave Hero*, and testify his own *Esteem* of the *Person*, he must do it with a *lofty and magnificent Tone*, and his *Voice* must be as *noble* as his *Strains*; for if a *Man* speak those *fine Words* with a *low and languishing Voice*, nothing can appear more *cold, flat, or insipid*.

Eighthly,

Eighthly, If the *Orator* would shew the *Contempt*, he has of a *Man*, and expose him to his *Auditors*, he must do it with a *scornful Tone*; but without any *Passion*, *Eagerness*, or *Violence* of the *Voice*.

Ninthly, If the *Orator* have a *barbarous Injustice* to complain of, that has been done him by an *Enemy*; he must express his *Affliction* and *Grievance* with an *elevated Tone*, proportioning the *Vehemence* and *Passion* of his *Voice*, to the *Cruelty* of the *Injury*; for if he should speak it without any *Heat* or *Concern*, People would neither believe the *Cause* to be *true*, nor *himself* really aggriev'd. 'Tis plain when the *Speaker* comes to cool upon a *violent Passion*, and to *command* himself after a *Transport*, that he ought to *lower* and *humble* the *Tone* of his *Voice*.

Q. How is the Voice to be varied according to the different Parts of Discourse?

A. First, The *Exordium* ought to be spoken with a *low* and a *modest Voice*; agreeable to the *Auditors*; but 'tis a necessary *Qualification* also for the *Orator* to manage his *Voice* discreetly, and to work it up by degrees of *Moderation* to a higher Pitch of *Warmth* and *Passion*.

Secondly, The Orator need not put himself in a *Passion*, nor raise his *Voice* to any great *Vehemence* upon the *Proposition* or *Narration* of his Speech; for his Business in this part, is only to inform the *Hearers*, or to instruct his *Judges*, and to give them a right Understanding of the Matter in *Question*.

Thirdly, As to the *Confirmation*, which sets forth the main Arguments of our *Cause*, and the *Confutation*, which consists in solving our *Adversaries Objections*: There lies the greatest Stress of our *Discourse*, and the last Effort of the *Voice*; for as our *Mind* is most mov'd there upon all the fine *Figures* of Speech we make use of in *Rhetorick*, so 'tis there also we ought to speak with the utmost Force and Contention, and to vary our *Pronunciation* over and above with Decency and Good Grace.

Fourthly, As for the *Peroration* the Orator would do well to make a handsome little *Pause* between this Part and the former, and to begin it again with a lower Tone, and a different Accent from the last Cadence of his *Voice*, upon the *Confutation*.

After that he should break forth upon it with a louder *Voice*, and pursue it with more Gaiety, Magnificence and Triumph of his *Pronunciation*;

nanciatioⁿ; and at last he should arrive at the *Conclusion* of his *Speech*, like a *Vessel* that has been long at *Sea*; had a difficult *Voyage* on it; weather'd many dangerous *Points* and *Passages*, and comes into Port full-sail, with the greatest *Acclamations* of *Joy* and *Good Cheer*.

Q. Of how many principal Rules do Sentences commonly consist?

A. Two, that are link'd together with certain *Particles*, which the *Grammarians* call *Causals*, *Copulatives*, *Conditionals*, *Comparatives*, *Relatives* or *Adversatives*: But they are not all of the same *Measure* and *Length*.

First; Observe, there are some Sentences very short, each part of which is but a simple Expression, and consists only of one single Proposition. Those Periods may not only be pronounc'd with one Breath; but can hardly be pronounc'd otherwise, without Prejudice to the Expression.

Secondly, There are some Sentences again longer, and those may be pronounced all at a breath too, if the Voice be naturally good for any thing: And however, you ought also to do it as well as you can; for a Period so pronounc'd looks rounder, and appears

with more *Beauty* and *Force*, than it would do upon *several Breathings* by fits.

Thirdly, There are other *Periods* that have a longer *Train* yet, and take a longer *Tour* than either of the former; which you can't pronounce without taking your *Breath* once or twice. You must pronounce the *first part* of that *Period*, without ever taking *Breath* for it; but you cannot pronounce the *second* in the same manner: So that you ought rather to make a *Pause* upon it, than force your *Voice* to an *Absurdity*, and run your self quite out of *Breath*; which would be very *ungentile* and *indecent*. You must take care to stop after *two Points*, a *Colon*, or a *Semicolon*, or at least after a *Comma*; for to do it otherwise or oftner, would be a Thing extremely *disagreeable*.

Fourthly, There's another sort of *Periods*, that the *Rhetoricians* call *Spiritus*; which have not the same *Order*, *Scope* and *Composition* of those *Sentences*, that are properly called *Periods*, but only couch and contain a great Number of *Articles*, simply pronounced all in the same Manner. In such *Periods* as those, you are upon no *Force* at all to strain your *Lungs*; for you may take your *Breath* as often as *Occasion* requires, and make an *equal Pause* at every *Article*, they

they contain, there being no manner of Reason why you should not make a Stop upon one as well as another.

Q. What must we observe next?

A. First, Observe, that the *Parts* of a *Period* be not distinguished, as if there were more *Periods* than one in a *Sentence*; and yet you must make this Distinction too, that the *Auditor* may more easily discover the *several Clauses* of it one from another: But this is to be done especially, when the *Period* is longer than ordinary, otherwise the *Mind* and the *Memory* of your *Hearers*, and perhaps your own *Faculties* too, would be confounded: And the *Period*, tho' never so well turn'd, would perplex the *Pronunciation*, and appear embarrassed by the Length of it.

Secondly, Observe, to make a *Pause* upon every *Period*, but it must be a very *short* one upon *short* ones, and a little longer upon *long* ones. Take care to begin the *following Period* always a degree lower than you conclude the *first*, and that will both contribute to the *Variation* of your *Voice*, and *Reinforcement* of your *Organs*; sometimes on the contrary, 'tis better to begin it with a *Tone* a little *higher* than the *Cadence* of the *last*, according as the *Orator* shall best judge of the *Nature* and *Necessity* of

of the *Subject*, which will serve also to vary even the *Variation of the Voice it self*; for you must not do it always on the *same Fashion*, or in the *same Key*.

Thirdly, Observe, when you have a *Period* to pronounce that requires a great *Contention* or *Elevation* of the *Voice*, you must moderate and manage your *Voice*, with good Conduct upon *those Periods* that preceede it, least by imploying the whole *Force* of it upon *those*, you be spent and constrain'd at last to pronounce *this languidly*, which requires more of *Vigour*, *Vehemency* and *Effort*.

Q. *What are we to observe next in Periods and perfect Sentences?*

A. There is nothing so *material* as what I have already mention'd, and therefore we will come now to *Words*, and

First, Observe, to pronounce them according to *common Custom*, and the ordinary *Conversation* of those that *speak well*.

Secondly, Observe, to pronounce the *Emphatical Words* with an *Emphasis* and a *Distinction*, whether it be to affirm *strongly*; as, *infallably*, *certainly*, *undoubtedly*, *assuredly*, *manifestly*, *absolutely*, *necessarily*, *expresly*, are Words of a very *strong* and *positive Pronunciation*; or to praise and extol; as, *admirable*,

mirable, incredible, incomparable, ineffable, inestimable, glorious, glittering, pompous, triumphant, illustrious, heroick, august, majestic, adorable, are Terms of Honour, that must be pronounc'd with a magnificent Tone Or to dispraise and detest; as, cruel, heinous, wicked, detestable, abominable, execrable, monstrous, which are all to be pronounced with a most passionate and loud Voice: Or to complain and lament; as, unfortunate, miserable, fatal, mournful, pitiful, deplorable, lamentable, are all sorrowful Words, and require a Melancholy Accent. You must also lay more stress upon Words of Quantity; as, grand, high, sublime, profound, long, large, innumerable, eternal, as well as upon Words of Universality; all the World, generally, every where, always, never; here the Pronunciation must be poised to a certain Gravity and Height of Accent. As for those Terms of Extenuation and Slight; Pitiful, insignificant, little, low, mean, despicable, feeble, you must pronounce them with a very low, lessening, abject Voice, and an Accent of the greatest Scorn and Disdain. Words of weak, imperfect, languishing, require a doleful Accent, an Accent of Moan, and a low as well as a slow Voice.

This Distinction of the *Pronunciation*, besides that it is more agreeable to the Things signify'd by such Words, will serve over and above for the *Variation of the Voice*, which the *Orator* must make it his Business always to observe.

Q. Is there any thing worth our Observation, besides that which you have already laid down before us?

A. Yes, you must keep up your *Voice* still to an *audible Height* upon the *Pronunciation* of the *last Words* of the *Period*, so that they may be as well, not to say better heard than the rest: But this is to be done chiefly, when those final Words are compos'd of *Syllables* that make but a *weak and dull Sound* of themselves.

This *Precept* upon the *Pronunciation* of the *last Words* of *Sentences* ought to be as much taken notice of and practis'd as any other; for many *ingenious Gentlemen* now a-days commonly fail in this Point, and therefore ought to observe the *Virtues of Pronunciation*.

Q. How many are the Virtues of Pronunciation?

A. Four; *Purity, Perspicuity, Excellency and Hability*.

Q. What

Q. *What is Purity?*

A. 'Tis the *Strength* and *Vigour* of the *Speech*, without *Defect*, *Blemish*, or *Impediment*.

Q. *What is Perspicuity or Light of Pronunciation?*

A. 'Tis an *articulate Expression* of all *Syllables* and *lawful Distinctions*.

Q. *How will the Pronunciation be clear and distinct?*

A. If it expresses the entire Words, some of which People are apt wholly to swallow, others to deprive of their *Force* and *Emphasis*, they generally stifling the last *Syllables*, while they lay too great a *Stress* on the former.

Q. *Is there nothing else to be observed?*

A. Yes, tho' the *Explanation* of Words be necessary, the *Computation* and *Number* of every *Particular* and *individual Letter*, are *odious*, *troublesome* and *tedious*; for we must carefully observe where the *Suspension* of the *Voice*, which the *Greeks* call *ὑποδιαστολή* & *ὑποστιγμή*, must be used, and this we find *acquir'd* by *Art*.

Q. *What is Excellency?*

A. The *Ornament* and *Tuning* of the *Voice*.

Q. *What*

Q. *What is Hability?*

A. 'Tis a *pleasant, various Pronunciation* in a constant Equability, according to the Variety of Argument; for though the best stile be perpetually equal and constant according to the Subject in hand, sometimes it appears *grave*, sometimes *florid*, sometimes *smooth*, and allows of Variety, to which it owes its *Beauty and Ornament*.

Q. *What are we to observe in Gesture?*

A. *Gesture* is the silent Language of your *Face and Hands*, which that it may be well understood, and move the *Affections* of those that see and hear you, must be well adjusted to the Thing you speak of, as well as agreeable to your Thought and Design: Besides that, it is always to resemble the Person you have a Mind either to express or to excite. For if you should speak of *sad things* with a *brisk Look*, and pronounce *Sorrow* with a *gay Countenance*, or if you should affirm any thing with the *Gesture of a Man* that were *denying* it, it would take away all *Authority and Credit* from your *Words*: No Body would believe or admire you. You must also have a care there be nothing affected in your *Gesture*; for, generally speaking, all *Affectation* is odious; but it must appear purely natural, as the
very

very Birth and Result both of the things you express, and of the Affection that moves you to speak them. In short, the *Orator* must manage his *Gesture* so nicely, that there may be nothing, if possible, in all the *Dispositions* and *Motions* of his *Body*, which may offend the *Eyes* of the *Spectators*; as well as take care that his *Pronunciation* have nothing in it, which may grate and disoblige the *Ears* of the *Hearers*. Otherwise his *Presence* will be less agreeable to his *Audience*, and his *Speech* it self will not have all that *Grace*, *Virtue* and *Influence*, which it ought to have. By *Gesture*, we render our *Thoughts* and our *Passions* intelligible to all *Nations* indifferently under the Sun. 'Tis as it were the *common Language* of all Mankind, which strikes the *Understanding* in at our *Eyes*, as much as *Speaking* does in at our *Ears*.

Q. Can you give me any particular Rules for *Gesture*?

A. Yes, several; and *First*, As for the whole *Body*, it ought neither to change Place nor Posture every Moment; for a *fickle Agitation* is very indecent, and can be compared to nothing but to a Man at Sea in a *Cock-boat*; but on the other hand, it must neither stand like a *Stock*, nor be as immoveable

moveable as a *May-pole*; for tis also *disagreeable* and *ungentile* for want of *Variety*, which becomes it so well upon every Occasion or Change of Discourse, and sets every thing off to Admiration.

Secondly, The *Head* ought not to be held up too high and stretched out extravagantly, which would be a Mark of *Arrogancy* and *Haughtiness*; nor to be cast down and hang upon the *Breast*, which will prejudice the *Voice* mightily, and make it less clear, distinct and intelligible; nor to lean perpetually towards the *Shoulders*, for that argues an *Indifferency*, a *Languor*, and a *faint Inclination*: But 'tis always to be kept modestly upright to its natural State and Position. It is not handsome for the *Head* to continue always as *immoveable* as that of a *Statue* or *Gentleman in Tapestry*: And yet on the other hand, it must not be moving continually, nor throwing it self about at every Turn of Expression when the *Orator* advances up to the *Height* of a *Discourse*: But turn softly upon the *Neck*, when there is Occasion for it, as the Nature of the thing requires: Not only to look upon those that are directly before your *Eyes* in the middle of an *Assembly*, but those that are on each *Hand* of you; sometimes on one side, and

and sometimes on another : And after that, to hold it again in such a decent *Posture*, looking *streight* forward to the middle of the *Auditory*, that your *Voice* may be easily heard by the greatest part of your *Auditors*. The *Head* ought always to be turn'd on the same side with the other *Actions* of the Body, save only when they are exerted upon *things* we *refuse* ; for those things we must reject with an *Action* of the *right Hand*, and turn the *Head* away at the same time to the *left*.

Thirdly, As for the *Eyes*, the *Orator* must always cast them upon some or other of his *Auditors*, and roll them gently about from *this Side* to *that*, with an *Air* of *Regard*, sometimes upon *one Person*, and sometimes upon *another* ; and not fix 'em like *Darts* that are once *shot*, still upon *one Place* of your *Auditory* : For 'tis so *disagreeable* and *dull*, that it *affects* the *Persons* before whom we speak, much less then when we look them decently in the *Face*, as we use to do in *familiar* and *common Conversation*. Your *Aspect* must always be *pleasant*, and your *Looks direct* ; neither *severe* nor *a-skew* ; unless perhaps the *Passion* you would either express or move, require the contrary.

As to the *lifting-up* or casting down of your *Eyes*, 'tis plain you must do it according to the *Nature* of the things you *speak of*; for if you *speak of Heaven* and *Celestial Powers*, you ought, without doubt, to *lift up* your *Eyes* towards *Heaven*, but if you *speak of the Earth* and *Terrestrial things*, you must cast them *down* upon the *Ground*; to do *otherwise* would be a gross *Solacism*, as one may say, of the *Eyes*, and a great *Absurdity*. You must also govern your *Eyes* according to the *Passions*, so as to cast them down upon things of *Disgrace*, and to raise them again upon things of *Honour*.

Your *Eye-brows* must neither be altogether *immovable* on the one hand, nor *fickle* on the other, or too full of *Motion*: And you must not raise them *both* at every turn, tho' you *speak* upon any thing with *Eagerness* and *Contention*; nor *lift up* the *one*, and *cast down* the *other*; but for the most part they ought to remain in the same *Posture* and *Equality* that *Nature* hath given them; However, they are allow'd yet to move sometimes, when the *Passions* require it: That is to say; to *contract* themselves and *frown* in *Sorrow*, to dilate again and smooth themselves in *Joy*, and to *hang down* when-
ever

ever the *Orator* shews his *Humility* and *Modesty* upon a Matter of *Discourse*.

Fourthly, The *Mouth* must never be wry'd at all, for 'tis very *disagreeable*.

Fifthly, As for the *Lips*, you must take care not to bite them, nor to lick them with your *Tongue*; for 'tis very *ungentile* and *unmannerly* in an *Orator*.

Sixthly, As to the *Shoulders*, the *Orator* ought not to shrug them up at every *Expression*; for 'tis an *unbecoming Vice*, and ought to be shun'd as a *Disgrace*.

Seventhly, As to the *Hands*, they are the chief *Instruments of Action*, and they can vary it as many Ways too as there are *Things*, which they are capable of signifying; for we use them in *accusing*, *acquitting*, *promising*, *threatning*, *intreating* or *admiring*; and in *representing* almost all the things we *speak* of in the *World*, which require so many different *Actions* of the *Hands*; but the main thing is to *move* them *well*, and with a good *Grace*. These following *Rules* will be of some *Service* to that *Purpose*.

First, You must make use of no *Action* at all, in the beginning of a *Discourse*, or at least shew no considerable *Gesture* as soon as ever your *Mouth* is open; unless it be upon

an *Exordium*, EX ABRUPTO, as they call it; *An abrupt starting of a Discourse.*

Secondly, You must never clap your *Hands*, nor thump the *Pulpit*, nor beat your *Breast*; for that smells of the *Juggler* and the *Mountebank*.

Thirdly, You must make all your *Gestures* with the *Right Hand*; and if you ever use the *Left*, let it only be to accompany the *Other*, and never lift it up so high as the *Right*: But to use an *Action* with the *Left Hand* alone, is a thing which must be avoided for its Indecency.

Fourthly, The *Right Hand* applies it self very pertinently to the *Breast*, when the *Orator* speaks of himself, and declares his own *Faculties* and *Passions*; his *Heart*, his *Soul*, or his *Conscience*, I say, barely applies it self, for it must be done only by laying the *Hand* gently upon it, and not by beating on't.

Fifthly, Your *Gesture* must pass from the *Left* to the *Right*, and end at the *Right* too; not as it were in striking with the *Hand*, upon a *Stretch of Violence*; but in laying it handsomely down with *Gentleness* and *Moderation*.

Sixthly, you must begin your *Action* with your *Speech*, and end it with it again; for
it

it would be ridiculous either to begin your *Gestures* before you had open'd your *Mouth*, or to continue them after you have done *speaking*.

Seventhly, The *Movement* of your *Hands* must always answer the Nature of the things you speak of.

Eighthly, Upon all extraordinary great *Motions*, the *Action* of the *Hands* is particularly *necessary*, to answer the Heat and Passion of the *Figures* that are made use of in a Discourse.

Ninthly, If you lift-up the *Hand*, it ought not to be higher than the *Eyes*, and but very little lower.

Tenthly, Your *Eyes* must always have your *Hands* within View; they must be always within compass of your *Head*, and lash-out as little as possible, either *over* or *under*, *higher* or *lower*, than the *Eyes*.

Eleventhly, You ought not to stretch-out your *Arms* side-ways, farther than half a Foot at most from the Trunk of your Body: Or else you will throw your *Gesture* quite out of Sight, unless you turn your *Head* aside to see it; which would be very ridiculous.

Twelvethly, You must raise your *Hand* in a *Passion*.

Thirteenthly,

Thirteenthly, You must not make use of *Action* every where ; for as the *Hands* ought not to be *idle*, on one side ; so 'tis impertinent on the other, to keep them in perpetual *Motion*.

Fourteenthly, There are some *Actions*, which you must never attempt to represent with your *Hands*, nor put your self in the *Posture* of those that make use of them ; as, of *Fencing*, of *bending a Bow*, of *presenting a Musquet*, of *playing upon an Instrument of Musick*, as if you had the *Spinnet* under your *Fingers*, or a *Harp* in your *Hands*.

Fifteenthly, You must take great care to avoid imitating those *Actions* which are *Base*, *Filthy* and *Dishonest*, by any *Gesture* of the *Hands*, or *Movement* of the *Body* ; as in making a *Description* of the *Debaucheries* and *Impurities* of a *Mark Anthony*, a *Verres*, or any other *Lewd Person*.

Sixteenthly, As for other *Actions*, which you can represent with *Decency* and good *Manners*, your *Gesture* ought to be very moderate and modest ; not bold, vast and extensive, nor indeed too frequent neither, which would make such a violent *Agitation* of the *Arms* and the *Hands*, as would not become an *Orator*.

Seventeenthly,

Seventeenthly, When you make use of a *Prosopopeia*, and a Person is brought in a speaking, you must take care of using any *Gestures* that would not be proper for *Him* to use, and agreeable to the State and Condition, in which you represent *Him* a speaking; as if you were to represent *Jesus Christ* upon the *Cross* with his *Hands* nail'd to it, crying; *My God! My God! Why hast thou forsaken me?* You must not clap your *Hands* together upon the *Exclamation*, nor lift them up towards *Heaven*: Or, in reciting those Words which he spake to his *Blessed Mother*, at that time, *Woman! Behold thy Son*; You are not to pronounce them, as if he pointed at *St. John* with his *Finger*.

Q. *Is there any thing else to be observed?*

A. Nothing so material as what I have already mention'd, therefore I have contented my self here with *Observations* and *Rules of Gesture*, fitted only to the present *Practice* and *Humour* of the Age we live in; where I have omitted many things, which others have more copiously remark'd; but I think I have taken notice of the most principal, useful and necessary **ACTIONS**.

F I N I S.

